



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

admirably fitted to lead the reader through the intricate labyrinth of recent religious speculation into the promised land of a faith at once intellectually clear and spiritually deep.

The man who can afford but few books should never buy a sketchy book of any kind. The man who wishes to make his theological library complete cannot afford to leave out this book of contemporary controversial comment on the most significant spiritual movements of the last third of the nineteenth century.

WILLIAM DEWITT HYDE.

BOWDOIN COLLEGE,  
Brunswick, Me.

GRIECHISCHE GÖTTERLEHRE, in ihren Grundzügen dargestellt.  
Von OTTO GILBERT. Leipzig: Verlag von Eduard Avenarius,  
1898. Pp. iii + 516. M. 10.

HERE is a work of erudition and imagination all compact, and it would be no easy thing to say which of the two predominates. Certainly no more venturesome excursion into the upper air of old Greek thought has recently been made, nor has any earlier aeronaut taken in more ballast. Since Max Müller determined that mythology was a mere disease of language, and so unlocked the secret of the universal sun-myth—a solution in good part anticipated by Theagenes of Megara four and twenty centuries ago—we have had nothing more consistent and thoroughgoing than this theogony of Otto Gilbert.

Short work he makes of the crass old mythology: “Es hat keine Götter gegeben, die auf der Erde sich umhergetrieben, am irdischen Weine sich berauscht, auf irdischen Böcken und Stieren geritten, mit irdischen Dingen Spiel und Unfug getrieben haben. . . . Das Leben der Götter ist ein himmlisches: am Himmel ziehen sie ihre Bahnen; aus der Höhe des Himmels offenbaren sie sich. . . . Mythen sind Erzählungen von den Geschehnissen seiner Götter, die ‘heiligen Geschichten’ von den Personen des Himmels.” (P. 3.)

In short, the religion of the oldest Hellene is a pure *Himmels-glaube*. He regards the blue vault above him as a divine person, from whom all blessings flow and all bane as well; for Heaven himself is ruled by two eternally warring powers, Darkness and Light. This is the Hellenic trinity: the Heaven-Father (*Ζεύς πατήρ*) and his offspring, Darkness and Light, two persons manifest in many forms and under many names; and about this trinity revolves the total life of heaven.

Man watches the play of these heavenly powers and translates it all in terms of his own terrene experience ; and this is mythology. Instead of raising mortals to the skies he draws his deities down. And yet the exponent of this pure *Himmelsglaube* cannot forbear the trite observation : "Nicht Gott hat die Menschen nach seinem Bilde : der Mensch hat die Götter nach *seinem* Bilde geschaffen."

To review a work like this within our limits and with any thoroughness is out of the question ; it is too original for that, and too close-packed with matter. The author does not even take time to indicate his post or quality (only he must not be mistaken for Gustav Gilbert of the *Staatsalterthümer*) ; and, without a word of preface, and with but a page for contents and abbreviations together, he plunges into his subject, and reserves at last but eight pages for a too meager index. Following a brief introductory chapter on "Mythologie" comes an *Allgemeiner Theil*, with chapters on "Weltanschauung," "Mythogenie," "Mythopoesie," and "Zeitauffassung ;" and this is followed by a *Spezieller Theil*, comprising chapters on "Himmel und Erde," "Dunkel und Licht," "Dunkel," "Sonne," "Nacht," "Mond," "Sonne und Mond," and "Göttersysteme."

In the first part Gilbert sketches with a bold, free hand the evolution of religion as he conceives it on the lines above indicated, while in the second he has given us a new theogony—alluring in its boldness and originality, but suspicious in its very symmetry. No polygonal masonry was ever more perfectly jointed than this mosaic of gods, among whom the simple student of Homer and Hesiod finds so many misfits. Even the philological mythology with its easy equations is less smooth. There is but one *Himmelsgott*—Zeus, lord of the ægis (or storm-cloud) and the thunderbolt ; but he has a double. Poseidon is only another Zeus, originally bearing the same name (Poseidon = *Poti-dan*, *i. e.*, Zeus in his relation to the heavenly wet !). So there is one mother-god, Gaia, of whom Demeter, Dione, Themis, Leto, and all the heavenly harem are but so many doubles—thus vindicating the Olympian morality which has suffered in the poets' hands. This process of reduction is the key to the work. Orpheus, for example, "ist der gestorbene aber nicht im Tode gehaltene Dionysos selbst" (p. 306). "Hermes und Pan sind von Haus aus identisch" (p. 231)—a fact mercifully hidden from Praxiteles and his colleagues of the chisel. So Hermes is but another Hades ; and indeed Hermes-Hades is his style in the new theogony until we are led up to a Hermes-Pan-Hades as "der echt hellenische Dunkelgott." And in

this connection it may be noted that Gilbert regards the Homeric hymn to Hermes as the weightiest authority on the history of old Greek religion which has come down to us.

We cannot dwell on our author's handling of the "Göttersysteme" (chap. xii), but he maintains stoutly (as against Ernst Curtius) that the ground-stock of the Greek gods is of Hellenic origin. Zeus-Poseidon, Gaia-Hestia-Demeter, Hermes-Hades, Helios-Apollon, Kore-Athene-Persephone (this last equation may surprise the reader) are old Hellenic gods, and in spite of manifold foreign influences have in the core and in all their main features remained Hellenic. On the other hand, Kronos, the sun-god Zeus, Rhea, and Hera are Creto-Phrygian; Demeter, Thessalian; Ares, Artemis, Dionysus, Scytho-Thracian; Hephaestus and Prometheus (possibly Athene as well), Tyrrhenian; Aphrodite alone of Phœnician stock, though already in the Homeric poems completely Hellenized.

Of all these but one has profoundly influenced the development of Greek religion, and that is the Phrygio-Thracian sun-god Dionysus, who has imported into Greek thought the idea of the son of God dying, but in his death prevailing over hell ("Dionysos hat Hölle und Tod überwunden und ist damit für alle Herzen der leuchtende Hoffnungsstern geworden"). Erwin Rohde, whose *Psyche* is a far nobler contribution to the history of religious thought in Greece, had already found the spring of all Greek *Mystik*, not in the Eleusinian mysteries, but in the Dionysiac religion, in whose ecstatic rapture the human spirit burst its prison-house and man became god (*Religion der Griechen*, p. 21). If Gilbert has grasped this higher spiritual conception and interpreted it in terms rather too sacred for us, the pagan in him verges on the dithyrambic in praise of the Dionysus we have always known. Few of the poets have sung the sunny wine-god in strains that rise above our author's glowing prose (pp. 312 f.); but, indeed, the poetic note is not infrequent with him.

The bane of the book is over-symmetry. As mythology is nothing but the adventures of the heavenly powers as seen by the human eye and reported in human speech, so worship is only those adventures dramatized. "Der Cult ist die mimische Darstellung der himmlischen Vorgänge, die dramatische Aufführung der Götterhandlungen." The generalization is entirely too broad. Again, of the wondrous works of art which Homer ascribes to Hephaestus we are told: "Es kann keinem Zweifel unterliegen, dass hier nicht von irdischen Werken die Rede ist, sondern von jenen himmlischen Wolkengebilden in denen und

zwischen denen die Götter selbst wandelten und thaten." And Achilles' shield is cited in illustration. Now, this is simply preposterous ; the scenes on the shield are (with one sole exception) purely human and mundane, while the processes as well as the subjects are actual Mycenæan.

For so sumptuous a book and so learned the proof-reading is astonishingly bad.

J. IRVING MANATT.

BROWN UNIVERSITY,  
Providence, R. I.

---

AUTHORITY AND ARCHAEOLOGY, SACRED AND PROFANE: Essays on the Relation of Monuments to Biblical and Classical Literature. By S. R. DRIVER, D.D.; ERNEST A. GARDNER, M.A.; F. LL. GRIFFITH, M.A.; F. HAVERFIELD, M.A.; A. C. HEADLAM, B.D.; D. G. HOGARTH, M.A. Edited by DAVID G. HOGARTH. New York: Imported by Charles Scribner's Sons, 1899. Pp. xvi + 440. \$5.

THIS is a very useful volume. In a series of essays it discusses the effect of recent archæological discoveries upon the trustworthiness of biblical and classical writers. Such summaries of results should be welcome aids to the general Bible student. Even scholars may find valuable information here, if not in their own, at least in adjoining fields. It was a happy idea to bring together in one book the chief results of archæological research in Hebrew, Egyptian, Assyrio-Babylonian, Greek, Roman, and Christian antiquity. In the main, the purpose has been well accomplished.

It must have been somewhat of a task to find a suitable title to cover such a collection of essays. But Mr. Hogarth has been singularly infelicitous in his choice. "Authority and archæology" is bad ; "sacred and profane" is worse. Archæology is defined by the editor as "the science of the treatment of the material remains of the human past." These "material remains" are placed over against the "literary remains" or "documents of letters." Yet the whole cuneiform literature, the hieroglyphic inscriptions, and even the written papyri, are classed as "material remains." A version of the deluge myth is preserved by Berossus, Alexander Polyhistor, and Eusebius; another is inscribed on a clay tablet. The former is counted as a literary document, the latter as material remains. Is there not something palpably artificial in this distinction? There is a vast field of material remains